

Elise Arancio

Bite Your Tongue

for Orchestra and Tape

2020

Instrumentation:

Piccolo
Flute
2 Oboes
2 Clarinets in B \flat
(2nd Doubling on Bass Clarinet in B \flat)
2 Bassoons
(2nd Doubling on Contrabassoon)
4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba
Pre-Recorded Tape
Timpani
Percussion 1:
Suspended Cymbals, Vibraphone, Whip, Tubular Bells, Xylophone, Snare Drum
Percussion 2:
Tom-toms, Temple Blocks, Snare Drum, Bass Drum, Suspended Cymbals
Piano
Violin I
Violin II
Viola
Violoncello
Contrabass

Performance Notes



quarter sharp



quarter flat



very high pitch (strings)



overpressure (strings)



cluster played with fist (piano)

Duration: c. 7' 00"

my whole life
i have
ate my tongue.
ate my tongue.
ate my tongue.
i am so full of my tongue
you would think speaking is easy.
but it is not.

--- for we who keep our lives in our mouths

-Nayyirah Waheed

Bite Your Tongue

Elise Arancio (2020)

♩ = 100 explosive

2 3 4 5 6 7 8

Piccolo *ff*

Flute *ff*

Oboe 1 & Oboe 2 *ff*

Clarinet in B♭ 1 & Clarinet in B♭ 2 *ff*

Bassoon 1 & Bassoon 2 *ff*

Horn 1 & Horn 3 *ff*

Horn 2 & Horn 4 *ff*

C Trumpet 1 & C Trumpet 2 *ff*

Trombone 1 & Trombone 2 *ff*

Bass Trombone & Tuba *ff f*

Track 1

Tape

♩ = 100 explosive

Timpani *ff*

Sus. Cymbals *pp* *ff*

Tom-toms

Percussion 1

Percussion 2 *ff*

Piano

♩ = 100 explosive

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Contrabass *ff*

elastic

Picc.

Fl.

Ob. 1 - Ob. 2

Cl. 1 - Cl. 2

Bsn. 1 - Bsn. 2

Hn. 1 - Hn. 3

Hn. 2 - Hn. 4

C Tpt. 1 - C Tpt. 2

Tbn. 1 - Tbn. 2

B. Tbn. - Tba.

elastic

Timp.

Perc. 1

Perc. 2

elastic

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *ff*

Fl. *ff*

Ob. 1 - Ob. 2 *p* *ff* *ff* *p* *f*

Cl. 1 - Cl. 2 *p* *ff* *ff* *p* *f* *pp*

Bsn. 1 - Bsn. 2 *p* *ff* *ff*

Hn. 1 - Hn. 3 *p* *ff* *a2* *f*

Hn. 2 - Hn. 4 *p* *ff* *a2* *f*

C Tpt. 1 - C Tpt. 2 *p* *ff* *senza sord.* *f* *p* *f*

Tbn. 1 - Tbn. 2 *p* *f* *glis.*

B. Tbn. - Tba. *ff*

Track 2

Track 3

Tape

Timp. *f*

Perc. 1 Tubular Bells *f*

Perc. 2 Temple Blocks Tom-toms *p* *ff* *f*

Pno. (fist) *ff*

Vln. I *p* *ff* *div.* *ff* *unis.*

Vln. II *p* *ff* *div.* *ff*

Vla. *p* *ff* *(non div.)* *ff*

Vc. *p* *ff* *(over pressure)* *f*

Cb. *p* *ff* *pizz.* *ff*

A

Picc. *f* *p*

Fl. *f* *p*

Ob. 1 - Ob. 2 *f*

Cl. 1 - Cl. 2 *f*

Bsn. 1 - Bsn. 2 *f*

Hn. 1 - Hn. 3 *f*

Hn. 2 - Hn. 4 *f*

C Tpt. 1 - C Tpt. 2 *f* (con sord.)

Tbn. 1 - Tbn. 2

B. Tbn. - Tba.

Tape

A

Timp. *p* *f*

Perc. 1 Whip *f* Vibraphone *f*

Perc. 2 Snare Drum *f* (rim) Cymbals *pp* *mp*

Pno. *ff* gliss.

A

Vln. I solo (1) *f* tutti sul pont. 18 *f* *pp*

Vln. II solo (1) *f* tutti sul pont. 18 *f* *pp*

Vla. solo (1) *f* tutti *f* *pp*

Vc. (tutti) *f*

Cb. (pizz) *p* *f*

Picc.

Fl.

Ob. 1 - Ob. 2

Cl. 1 - Cl. 2

Bsn. 1 - Bsn. 2

Hn. 1 - Hn. 3

Hn. 2 - Hn. 4

C Tpt. 1 - C Tpt. 2

Tbn. 1 - Tbn. 2

B. Tbn. - Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

ord.

arco

ff *p* *ff* *p* *ff* *p* *ff* *f* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *f* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *f* *ff*

pp *ff* *p* *ff* *p* *ff* *p* *ff* *f* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *f* *ff*

a2

a2

a2

a2

a2

Picc.

Fl.

Ob. 1 - Ob. 2

Cl. 1 - Cl. 2

Bsn. 1 - Bsn. 2

Hn. 1 - Hn. 3

Hn. 2 - Hn. 4

C Tpt. 1 - C Tpt. 2

Tbn. 1 - Tbn. 2

B. Tbn. - Tba.

Track 4

Track 5

Tape

Timp.

Perc. 1

Perc. 2

Tubular Bells

Bass Drum

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

44

45

46

47

48

Picc. *f*

Fl. *f*

Ob. 1 - Ob. 2 *p* 1.

Cl. 1 - Cl. 2 *p*

Contrabassoon

Bsn. 1 - Bsn. 2 *p < f* 2. *f* 1. *f > p*

Hn. 1 - Hn. 3 *f > p*

Hn. 2 - Hn. 4 *f* 2.

C Tpt. 1 - C Tpt. 2 *f* 1. (sord.) 2. *p* 3. *p < f*

Tbn. 1 - Tbn. 2 *f > p* 1.

B. Tbn. - Tba. *p < f* 1. *f* a2

Track 6

Tape

B

Timp.

Xylophone

Perc. 1 *f*

Perc. 2 *f* S.D.

Pno. *f*

B

Vln. I *p* *f > p* *f*

Vln. II *p < f > p* *f* 6 *p* div.

Vla. *f* sul pont. *f > p* ord.

Vc. *f > p* *f > p*

Cb. *f* *p < f* *f* div.

Picc. *ff*

Fl. *ff*

Ob. 1 - Ob. 2 *ff*

Cl. 1 - Cl. 2 *ff* *p* *f* *p*

Bsn. 1 - Bsn. 2 *f* *ff*

Hn. 1 - Hn. 3 *f* *f*

Hn. 2 - Hn. 4 *f* *p* *f*

C Tpt. 1 - C Tpt. 2 *f* *p* *f* *p* *f* *ff* *p* *f*

Tbn. 1 - Tbn. 2 *p* *f* *p* *f*

B. Tbn. - Tba. 1.

Timp. *f*

Perc. 1 Cymbals *p* *f*

Perc. 2 *ff*

Pno. *ff*

Vln. I *f* *p* *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f* *p* *f*

Vla. *f* *ff* *p* *mp*

Vc. *f*

Cb. *ff*

♩ = 120 accel. ♩ = 100

Picc. - Fl. - Ob. 1 - Ob. 2 - Cl. 1 - Cl. 2 - Bassoon - Bsn. 1 - Bsn. 2 - Hn. 1 - Hn. 3 - Hn. 2 - Hn. 4 - C Tpt. 1 - C Tpt. 2 - Tbn. 1 - Tbn. 2 - B. Tbn. - Tba.

Track 7

Tape - Timp. - Perc. 1 - Perc. 2 - Pno.

Vln. I - Vln. II - Vla. - Vc. - Cb.

ff, f, p, unis., div., tutti, col legno, acc., 1., 2., 3., (sord.), Bass Clarinet

Picc.
 Fl.
 Ob. 1 - Ob. 2
 Cl. 1 - Cl. 2
 Bsn. 1 - Bsn. 2
 B. Tbn. - Tba.
 Timp.
 Perc. 1
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 60-64. The score includes parts for Piccolo, Flute, Oboe 1-2, Clarinet 1-2, Bassoon 1-2, Bass Trombone/Tuba, Timpani, Percussion 1 and 2, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The score shows various musical notations including rests, notes, slurs, and dynamics such as *p* and *div.*.

C

65

66

67

68

Picc. *ff* *3* *6* *ff* *ff* *p* *ff*

Fl. *ff* *3* *3* *ff* *ff*

Ob. 1 - Ob. 2 *ff* *3* *3* *6* *ff* *3* *p* *f*

Clarinet
Cl. 1 - Cl. 2 *ff* *6* *3* *3* *6* *3* *p* *f* *ff* *p* *ff*

Bsn. 1 - Bsn. 2 *ff* *6* *3* *3* *6* *3*

Hn. 1 - Hn. 3 *ff* *3* *3* *6* *ff* *p* *ff* *a2*

Hn. 2 - Hn. 4 *ff* *3* *3* *6* *ff* *p* *ff* *a2* *+* *+*

C Tpt. 1 - C Tpt. 2 *ff* *3* *3* *6* *f* *p* *f* *ff* *p* *ff*

Tbn. 1 - Tbn. 2 *ff* *3* *3* *6* *p* *f* *gliss.*

B. Tbn. - Tba. *ff* *f* *ff* *2.* *1.* *3*

Timp. *ff* *6* *6* *3* *6* *3*

Perc. 1 *pp* *ff*

Perc. 2 *ff* *6* *6* *6* *7* *p* *ff* *T.B.*

Pno. *ff*

Vln. I *ff* *ord.* *5* *div.* *unis.* *ff* *unis.* *ff* *3* *p* *6* *ff*

Vln. II *ff* *ord.* *6* *div.* *unis.* *ff* *unis.* *ff* *3* *p* *6* *ff*

Vla. *ff* *ord.* *6* *5* *ff* *ff* *ff* *3* *p* *6* *ff*

Vc. *ff* *ord.* *7* *3* *6* *ff* *ff* *ff* *3* *p* *6* *ff*

Cb. *ff* *unis.* *7* *3* *6* *pizz.* *3* *ff* *ff* *3* *p* *6* *ff* *arco*

Picc. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Fl.

Ob. 1 - Ob. 2

Cl. 1 - Cl. 2 *p* *ff* *p* *ff* *p* *ff* *p* *ff* *f*

Bsn. 1 - Bsn. 2

Hn. 1 - Hn. 3 *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Hn. 2 - Hn. 4 *p* *ff* *p* *ff* *p* *ff* *p* *ff*

C Tpt. 1 - C Tpt. 2 *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Tbn. 1 - Tbn. 2

B. Tbn. - Tba.

Timp.

Perc. 1

Perc. 2

Vln. I *p* *ff* *p* *ff* *p* *f* *p* *ff* *p* *ff* solo (1) *p*

Vln. II *p* *ff* *p* *ff* *p* *f* *p* *ff* *p* *ff*

Vla. *p* *ff* *p* *ff* *p* *f* *p* *ff* *p* *ff* solo (1) *p*

Vc. *p* *ff* *p* *ff* *p* *f* *p* *ff* *p* *ff* solo (1) *p*

Cb. *p* *ff* *p* *ff* *p* *f* *p* *ff* *p* *ff*

Vib.

Picc. *p* 3 3 3 6 *f* 3

Fl. *f* *p* 3 6 3 6 *f* 3 3

Ob. 1 - Ob. 2 *f* 3 2.

Cl. 1 - Cl. 2 *f* *p* 3 *ff* 3 *f*

Bsn. 1 - Bsn. 2 *p* 2. *ff*

Hn. 1 - Hn. 3

Hn. 2 - Hn. 4

C Tpt. 1 - C Tpt. 2 *f* a2 con sord.

Tbn. 1 - Tbn. 2 *p* *f* *gliss.* *ff* *gliss.* *ff*

B. Tbn. - Tba. *ff* *gliss.* *p* *ff*

Timp. *mf*

Perc. 1 *f*

Perc. 2

Vln. I *mf* *f* *gliss.* *f* *gliss.* *f* *gliss.*

Vln. II (tutti) *p* *gliss.* *f* *gliss.* *f* *gliss.*

Vla. *mf* *f* *gliss.* *p* *f* *gliss.* *f* *gliss.*

Vc. *mf* *f* *gliss.* *f* *gliss.* *p* *f* *gliss.* *f* *gliss.*

Cb. arco *p* *gliss.* *f* *gliss.* *f* *gliss.*

D

76

77

78

79

80

81

14

♩ = 72

Picc. *pp*

Fl. *pp*

Ob. 1 - Ob. 2 *pp* a2

Cl. 1 - Cl. 2 *pp* *< f* Clarinet

Bsn. 1 - Bsn. 2 *p*

Hn. 1 - Hn. 3 *f* *p* *f* 1. a2 (open)

Hn. 2 - Hn. 4 *p* *f*

C Tpt. 1 - C Tpt. 2 *f* 1.

Tbn. 1 - Tbn. 2 *pp*

B. Tbn. - Tba. *ff* *p*

D

♩ = 72

Timp. *p* *mf*

Perc. 1 Xyl. *p* *f* Vib.

Perc. 2 T.B. *p* *f*

Pno. *f*

D

♩ = 72

Vln. I *p* *p* *div.* *unis.*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *pizz* *p*

Cb. *pizz* *p*

E

82

83

84

85

86

87

88

89

90

91

Picc.

Fl.

Ob. 1 - Ob. 2

Cl. 1 - Cl. 2

Bsn. 1 - Bsn. 2

Track 8

Tape

E

Timp.

Perc. 1

Perc. 2

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

F static (n.)

Track 9

Tape

F static (n.)

(sul pont.)

Vln. I

pp

f *pp*

(sul pont.)

Vln. II

pp

play at varying speeds

gliss. *gliss.*

f *pp*

(ord.)

Vla.

pp

f *pp*

arco sul pont.

Vc.

pp

f *pp*

arco sul pont.

Cb.

pp

f *pp*

Picc. *pp* *f* *pp* *f* *pp*

Fl. *pp* *f* *pp* *pp*

Ob. 1 - Ob. 2

Cl. 1 - Cl. 2 *pp*

Bsn. 1 - Bsn. 2

Track 10

Tape

Timp. **G**

Perc. 1 *p* *f* *f* *p*

Perc. 2

Vib. I.v. (sempre)

Vln. I *f* *pp* *gliss.* *gliss.*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp* *gliss.* *gliss.*

Cb. *f* *pp*

G play at varying speeds

101

102

103

Picc. *f* *pp* *ff*

Fl. *f* *pp* *ff*

Ob. 1 - Ob. 2 1. *pp* *ff*

Cl. 1 - Cl. 2 *pp* *f* *ff*

Bsn. 1 - Bsn. 2

Tape

Timp.

Perc. 1 *f* *p* *ff*

Perc. 2

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *pp* *ff*

Cb. *f* *pp* *ff*

as before

gliss. gliss.

play at varying speeds

gliss. gliss.

as before

gliss. gliss.

play at varying speeds

gliss. gliss.

Track 11

♩ = 100
(static)

Tape

as before

pp

gliss.

gliss.

♩ = 100

as before

pp

gliss.

gliss.

as before

pp

gliss.

gliss.

as before

pp

gliss.

gliss.

as before

pp

gliss.

gliss.

H 110 sharp

111

112

113

114

115

116

117

118

Picc. *ff*

Fl. *ff*

Ob. 1 - Ob. 2 *ff*

Cl. 1 - Cl. 2 *ff*

Bsn. 1 - Bsn. 2 *f* (Contra.) *ff*

Hn. 1 - Hn. 3 *f*

Hn. 2 - Hn. 4 *f*

C Tpt. 1 - C Tpt. 2 *f* con sord. 1. solo

Tbn. 1 - Tbn. 2 *f*

B. Tbn. - Tba. *ff* a2

H sharp

Timp. *f*

Perc. 1 *f* T. Bells Xyl.

Perc. 2 *f* T.B.

Pno. *ff* 8^{va}

H sharp

Vln. I *ff* ord.

Vln. II *ff* ord. pizz

Vla. *ff* ord. div. unis. pizz arco

Vc. *ff* ord. div. unis.

Cb. *ff* ord. div.

Picc. *p < f*

Fl. *p < f*

Ob. 1 - Ob. 2 *f* *p < f*

Cl. 1 - Cl. 2 *f* *p < f*

Bsn. 1 - Bsn. 2 2. 1. *p* *ff*

Hn. 1 - Hn. 3 a2

Hn. 2 - Hn. 4 a2 *p* *ff* *f*

C Tpt. 1 - C Tpt. 2 (con sord.) *f* *p < f*

Tbn. 1 - Tbn. 2 *p* *ff* a2 *p < f*

B. Tbn. - Tba.

Timp.

Perc. 1 S.D. *f* *p*

Perc. 2 B.D. *f*

Pno.

Vln. I *div.* *p < f* *unis.*

Vln. II arco *div.* *p < f* *pizz.*

Vla. *ff* *div.* *p < f* *pizz.*

Vc. *unis.* *p* *ff* *pizz.* *arco* *div.* *p < f* *unis.* *gliss.*

Cb. *unis.* *p* *ff* *div.*

Picc. *p < f*

Fl. *p < f*

Ob. 1 - Ob. 2 *p < f* solo 1.

Cl. 1 - Cl. 2 *p < f*

Bsn. 1 - Bsn. 2 2. 1.

Hn. 1 - Hn. 3

Hn. 2 - Hn. 4

C Tpt. 1 - C Tpt. 2 *p < f*

Tbn. 1 - Tbn. 2 *p < f*

B. Tbn. - Tba.

Timp.

Perc. 1 Whip *f*

Perc. 2 T.B. *f*

Pno.

Vln. I *div. p < f*

Vln. II *arco div. p < f*

Vla. *arco div. p < f*

Vc. *div. p < f* unis. 6 *p < f* *f* *p < f*

Cb. *div. p < f* unis. 6 *p < f* *f* *pizz*

accel.

♩ = 120

Picc. *p* *f*

Fl. *p* *f*

Ob. 1 - Ob. 2 *p* *f*

Cl. 1 - Cl. 2 *p* *f*

Bsn. 1 - Bsn. 2

Hn. 1 - Hn. 3 *p* *f* a2

Hn. 2 - Hn. 4 *p* *f* a2

C Tpt. 1 - C Tpt. 2 (con sord.) *p* *f*

Tbn. 1 - Tbn. 2 *p* *f*

B. Tbn. - Tba.

Track 12

Tape

accel.

♩ = 120

Timp.

Perc. 1 Xyl. Cymbals *p* *f*

Perc. 2

accel.

♩ = 120

Vln. I (div.) *p* *f* *pp*

Vln. II (div.) *p* *f* *pp*

Vla. (div.) *p* *f* *pp*

Vc. (div.) *p* *f* *pp*

Cb. arco div. *pp*

The musical score consists of six staves: Tape, Vln. I, Vln. II, Vla., Vc., and Cb. The Tape staff at the top contains a rhythmic pattern of eighth notes with various accents and slurs. The string staves (Vln. I, Vln. II, Vla., Vc., Cb.) are in a key with one sharp (F#) and a common time signature. Each string staff begins with a dynamic marking of *f* (forte) and a performance instruction 'sul pont.' (sul ponticello) with an arrow pointing to 'ord.' (ordinario) at the end of the first three measures. The dynamics change to *p* (piano) in measure 4. In measures 5 and 6, the strings play chords with a dynamic marking of *p* and the instruction 'ord.' with an arrow pointing to the right. The score is divided into measures 136 through 142.

J biting, relentless

Picc. *f*

Fl.

Ob. 1 - Ob. 2 *p* *f* 2. 1.

Cl. 1 - Cl. 2 *p* *f* 2. 1.

Bsn. 1 - Bsn. 2 *p* *f* 2. 1.

Hn. 1 - Hn. 3 *f*

Hn. 2 - Hn. 4 *p* *f* 1. a2

C Tpt. 1 - C Tpt. 2 *p* *f* 2. senza sord. 1. senza sord.

Tbn. 1 - Tbn. 2 *f* 1.

B. Tbn. - Tba. *mf* *f*

Tape *ff*

J biting, relentless

Timp. *f*

Perc. 1 *f* S.D.

Perc. 2 *f* T.-t.

J biting, relentless

Vln. I *f* *p* *ff* sul pont. → ord. (ord.) sul pont. marcato sempre unis. sul pont.

Vln. II *f* *p* *ff* sul pont. → ord. (ord.) sul pont. marcato sempre unis. sul pont.

Vla. *f* *p* *ff* sul pont. → ord. ord. sul pont. marcato sempre unis. sul pont.

Vc. *f* *p* *ff* sul pont. → ord. ord. sul pont. marcato sempre unis. sul pont.

Cb. *f* *f* sul pont. → ord. ord. sul pont. marcato sempre unis. sul pont.

Picc. *f*

Fl. *f*

Ob. 1 - Ob. 2 *f* 2.

Cl. 1 - Cl. 2 *f* 2.

Bsn. 1 - Bsn. 2 *f* 2.

Hn. 1 - Hn. 3

Hn. 2 - Hn. 4 *f* 2.

C Tpt. 1 - C Tpt. 2 *f* 2.

Tbn. 1 - Tbn. 2 *f* 2.

B. Tbn. - Tba. *p* 2. 1. *p*

Tape

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *ff*

Fl. *ff*

Ob. 1 - Ob. 2 *ff*

Cl. 1 - Cl. 2 *ff*

Bsn. 1 - Bsn. 2 *ff*

Hn. 1 - Hn. 3 *ff*

Hn. 2 - Hn. 4 *ff*

C Tpt. 1 - C Tpt. 2 *ff*

Tbn. 1 - Tbn. 2 *ff*

B. Tbn. - Tba. *f*

Tape

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Improvise on preceding material

p

Improvise on preceding material

1.

(2.) *p*

Improvise on preceding material

1.

(2.) *p*

Improvise on preceding material

1.

(2.) *p*

Improvise on preceding material

p

Improvise on preceding material

1.

(2.) *p*

Improvise on preceding material

1.

(2.) *p*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo (Picc.), Flute (Fl.), Oboe 1-2 (Ob. 1 - Ob. 2), Clarinet 1-2 (Cl. 1 - Cl. 2), and Bassoon 1-2 (Bsn. 1 - Bsn. 2). The middle section includes brass: Horns 1-3 (Hn. 1 - Hn. 3), Horns 2-4 (Hn. 2 - Hn. 4), Trumpets 1-2 (C Tpt. 1 - C Tpt. 2), Trombone 1-2 (Tbn. 1 - Tbn. 2), and Bass Trombone/Tuba (B. Tbn. - Tba.). The bottom section includes percussion: Tape, Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The string section at the bottom consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano) are used throughout. Rehearsal marks and first/second endings are present for several instruments. The key signature has one sharp (F#) and the time signature is 4/4.

Picc. *ff*
 Improve on preceding material
 (a2)

Fl. *ff*
 Improve on preceding material
 (a2)

Ob. 1 - Ob. 2 *ff*
 Improve on preceding material
 (a2)

Cl. 1 - Cl. 2 *ff*
 Improve on preceding material
 (a2)

Bsn. 1 - Bsn. 2 *ff*
 Improve on preceding material
 (a2)

Hn. 1 - Hn. 3 *ff*
 Improve on preceding material
 (a2)

Hn. 2 - Hn. 4 *ff*
 Improve on preceding material
 (a2)

C Tpt. 1 - C Tpt. 2 *ff*
 Improve on preceding material
 (a2)

Tbn. 1 - Tbn. 2 *ff*
 Improve on preceding material
 (a2)

B. Tbn. - Tba. *ff*
 Improve on preceding material
 (a2)

Track 13

Tape

Timp. *ff*
 Improve on preceding material

Perc. 1 *ff*
 Improve on preceding material

Perc. 2 *ff*
 Improve on preceding material

Vln. I *ff*
 Improve on preceding material

Vln. II *ff*
 Improve on preceding material

Vla. *ff*
 Improve on preceding material

Vc. *ff*
 Improve on preceding material

Cb. *ff*
 Improve on preceding material